

KERAMIC STUDIO

Vol. XXV, No. 2

SYRACUSE, NEW YORK

June, 1923



THE exhibition of the Ceramic Society of Greater New York last month, at the Museum of Natural History, was particularly successful. We are reserving the account of it for the next issue of *Keramic Studio*, as so much space is occupied this month by the exhibit of the Newark Society.

We regret that the photographs of the work of the latter Society are in many cases not very distinct. It is unfortunate that the photographers' charges are now so exorbitant as to be practically prohibitive, so that *Keramic Studio* has been unable to secure any illustrations of the exhibit of the New York Society of Ceramic Arts, and will not have as many of the Greater New York Society's exhibit as it deserves.

In connection with the photographs of the Newark Society's work, we would like to repeat, for the benefit of other societies desiring to show their work in *Keramic Studio*, the advice we have given many times in these pages but which unfortunately has not always been followed. In the first place it is quite unnecessary to have large photos taken. Photographers always advise them because they are more profitable to them; they cost three times more than smaller plates and are of no use to us. The 5 x 7 plates are large enough for the largest groups; even smaller plates would be all right for small groups or single pieces, but, as a rule, 5 x 7 is the right size.

General views of the exhibit are of little value to us, as so much is crowded into the space that little detail is seen. Too many pieces on a plate also should be avoided. Three to five pieces at most in a group is best and most dignified, or a table set with plates, cups and saucers, etc. Photos out of focus or blurred should not be sent. Pieces photographed through a show case glass never look well.

The Newark Society has always before this had most excellent photographs. This year, through some misunderstanding, they are not so good. It is a pity, as the Newark Society does very excellent work and has always been a good friend to *Keramic Studio*. Their exhibitions are always interesting and they are continually studying design with prominent teachers.

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In connection with the exhibit of the Ceramic Society of Greater New York, it is interesting to note that the porch sets made and decorated by the students of the Syracuse University ceramic course, under the instructions of the editor and potter, Mrs. A. A. Robineau, were so well liked that a prominent fifth Avenue gallery has taken them on exhibition and sale, and several decorators have announced their intention of attending the Summer Session of the school, in order to learn to make their own shapes for decoration.

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The color print from the Metropolitan Museum this month is a reproduction of a very old Korean wall panel. The colors should be a little richer, the blues especially, but on the whole it is very good. The decorative treatment of the clouds is especially worthy of note by our designers.

The covered jar by Miss Pierce emphasizes what we have endeavored to show before for the benefit of our subscribers, i. e., very charming effects can be obtained by the use of one colored

enamel and black or two colors. This is of especial value to the beginner. We particularly call attention to the free brush work rather than the labored exact reproduction of each unit.

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Mrs. Stroud's article this month on surface patterns gives a wealth of motifs easily adapted to treatments in enamels on china. The quaint little ducks, figures, birds, etc., can easily be used as medallions combined with line borders in flat enamels. A little ingenuity will disclose many different ways of using these designs, in block printing, batik, gesso, unfired enamels on wood, tin or glass, etc.

Mrs. Stroud is not only senior teacher of design at the Fawcett School of Industrial Arts, but is also teacher of design, water color work and crafts at the Syracuse University Summer School.

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The July-August issue of the Magazine will have color prints of two beautiful Cashmere shawls from the Metropolitan Museum and the prize design of lunch set, in color, by Janie Launt, especially suitable for a summer cottage in the mountains.

The September issue will have the reproduction of a very unusual piece of Chinese cloisonne in the Metropolitan Museum, which is full of suggestions for china decoration and design, and the color reproduction of a lovely painting by Mrs. Eva Brooks Donly, in the high key of the Japonnot color scheme. This will be accompanied by an article by Mrs. Donly on the work in the Japonnot classes, illustrated by her own designs. We feel that this will be one of the best and most helpful articles we have offered our subscribers.

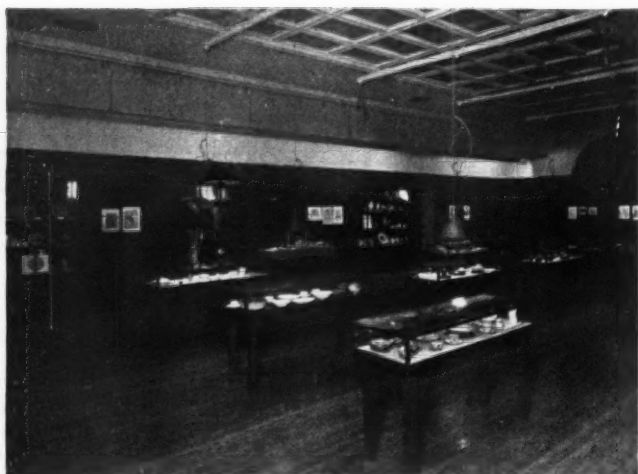
✕ ✕

We would impress upon our readers and especially the teachers that they should encourage pupils to "own their own copy" of the Magazine, instead of using the studio, school or library copy, for the collection of Museum prints and other color studies alone will make a valuable reference portfolio. In the old time we used to print many extra copies of the Magazines and color studies, besides the regular edition. With the present cost of publishing, paper, printing, etc., we cannot do it any more and a short time after issue Magazines and color studies of the new volumes will become out of print. Each student and teacher should keep a scrap book, cutting out the designs that suggest something to them and pasting them into their book of reference for motifs. This would help them in two ways, both directly, and indirectly by increasing the circulation of *Keramic Studio*, so that still more valuable articles and features could be added to the Magazine. All those interested in design owe it to themselves as well as to others, art students and workers, to help *Keramic Studio* grow finer and more helpful.

It is easy to criticise—to tear down,—but it is wonderful to help—to build up.

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Mrs. A. A. Frazee, one of the charter members of the Atlan Club of Chicago, passed away suddenly on March 11. She was closely connected with the Ceramic and Craft groups of the city and had exhibited at the World's Fair, Paris Exposition, Buffalo, St. Louis, Denver and New York, receiving gold medals and awards. Her loss will be widely felt by her friends and pupils in almost every state and Canada. Mr. A. A. Frazee will continue the business as far as possible, including the renting of her original designs.



NEWARK MUSEUM OF ART-EXHIBITION ROOM

THE NEWARK SOCIETY OF KERAMIC ARTS ANNUAL EXHIBITION

Mrs. Chester L. Franklin

THIS year The Newark Society of Ceramic Arts added to its credit another splendid exhibition. With the exception of a few members who are away everyone contributed. The main gallery of The Newark Museum of Art was completely filled with colorful dinner lunch and breakfast sets arranged on tables and seemingly no end of pitchers, bowls and other miscellaneous objects filled the museum cases to overflowing. No two exhibits were alike and on the whole the showing was one of the most comprehensive as well as the finest we have ever had.

Mr. Albert W. Heckman of Columbia University, who has been our critic for the past two years emphasized in our lessons the value of studying fine old examples of Art and the results of this were reflected in our exhibition. At the Metropolitan Museum of Art we studied the Egyptian textiles and at the Newark Museum of Art we made sketches of Hungarian, Czechish and other Central European embroideries. The primary object of studying these particular things was the *Development of Appreciation* for that which is really fine in design and color. From these sketches, many of which were exhibited, we made designs of our own which created a great deal of interest because the sources of inspiration, through the courtesy of the Museum, were shown with them.

One of the exhibits which attracted a great deal of attention was the beautiful blue and green dinner service by Miss Annie V. Lingley. Another one was the set in dull red on a cream ground by Mrs. F. B. Vincent. Still others of these sets were those of Miss Jetta Ehlers, Miss Charlotte Kroll, Miss Mary Keane, Mrs. George H. Semonds and Mrs. W. J. Chandler. All of these were arranged on tables with harmonious linens.

In cases which were arranged in the center of the room as well as against the background of the gallery walls other table sets were exhibited. Silver lustre, soft gray and gold lustre, ruby blue and copper lustre and enamels of every description were used in building up harmonies which enhanced the beauty of wares ranging from the finest imported porcelains and our own domestic Belleek ware to ordinary china and crude brown kitchen pottery. Miss Charlotte Kroll exhibited a vase in strong design with gold and black on a background of green lustre. Miss Jetta Ehlers was represented with many pieces of quaint and charming quality which we regret cannot be shown here in color. Mrs. Helen Strombach showed a smoking set in good

modern design and Miss Louise MacDougall exhibited many fine pieces the most striking of which was a large Satsuma tray in brilliant greens, orange, red and lemon yellow. Miss Nora Forster displayed a silver decorated dinner set for which Miss Ethelyn Craig designed and executed a beautiful silver plate handle. Mrs. George H. Semonds whose table service in bright orange, ochre and black with hand blocked and embroidered linens attracted everyone, made a lamp in gold and blue at the eleventh hour which would undoubtedly have received a first prize had one been given.

The Newark Society is still in its "teens" so to speak, for we are now going on our seventeenth year and while we may not be "of age" we are more than with it and we are already planning for our next exhibition. We hope to make our next one even a finer one with designs more colorful than ever and with new applications of ceramic art to the field of everyday needs. We are looking forward to our new Museum where we shall continue the standards for which The Newark Society of Ceramic Art stands.

Mr. Albert W. Heckman, whose work is known to Ceramic Studio readers has not only been critic to the Newark Society of Ceramic Arts, but also to the Ceramic Society of Greater New York, which held its Annual exhibition at The Museum of Natural History, New York City, April 16th to April 27th. Mr. Heckman is also president of the New York Society of Ceramic Arts which has just held its Twenty-Fifth Annual Exhibition in The Art Center Building, New York.



BOWL (Page 33)

Rhoda Robbins

THE enamels used in this bowl are from rim down Purple Grey, Orange Red, Lilac, Purple Grey with wavy line of Egyptian Blue on it and wavy line of Grass Green below. The spots are Orange Red and rings are Lilac. Center form in panel Grass Green with Orange Red spots and Lilac ring. Dark middle form Egyptian Blue with Grass Green spots. Outer form Lilac. Three spots below panel are Egyptian Blue above, Scarlet below. Two spots below division are Grass Green. Long bars are Lilac above, Grass Green below. Lower rim of bowl is Purple Grey.



CUP AND SAUCER (Page 33)

Stella Gray Whitman

BANDS in Pearl Grey flat color and Arabian Blue enamels. Flower, stems and one circle of each flower in Wistaria. Leaves in Leaf Green. The other circles in the flowers are Citron Yellow and Lilac.

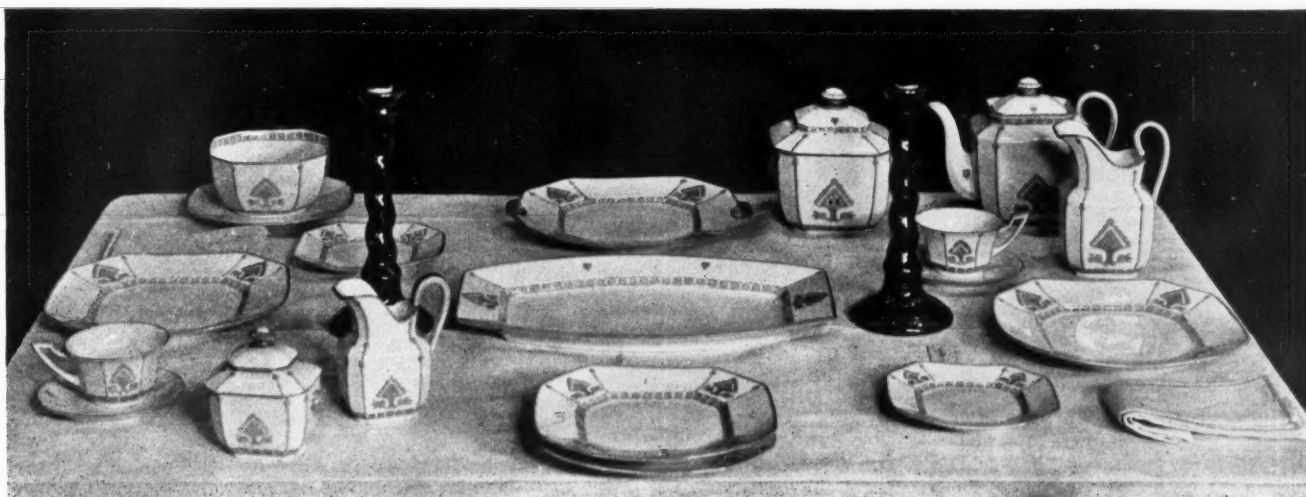


MISS LOUISE Mc DOUGALL





VASE—ANNIE H. PIERCE



MISS ANNIE V. LINGLEY



MISS CHARLOTTE KROLL



MISS MARY KEANE



Mrs. C. Williamson

Miss M. J. Hicks

Mrs. Geo. Semonds

Miss C. Kroll

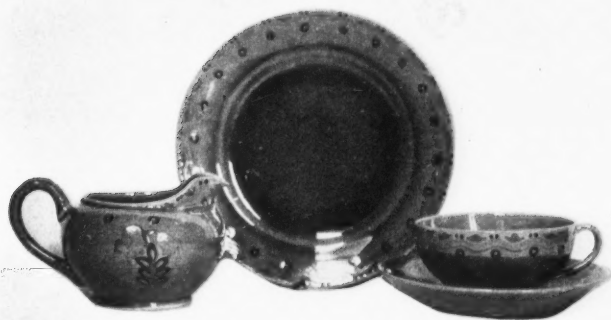
Miss Ethel Wing



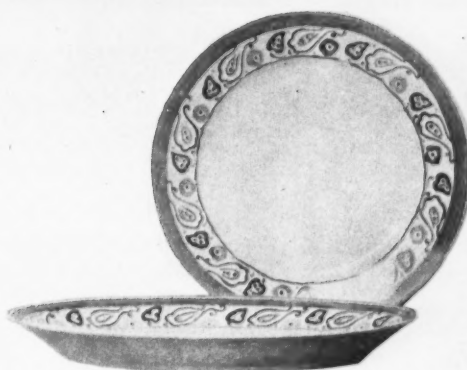
Miss Charlotte Kroll

Miss A. Payne

Miss R. Halley



Miss Nora Foster



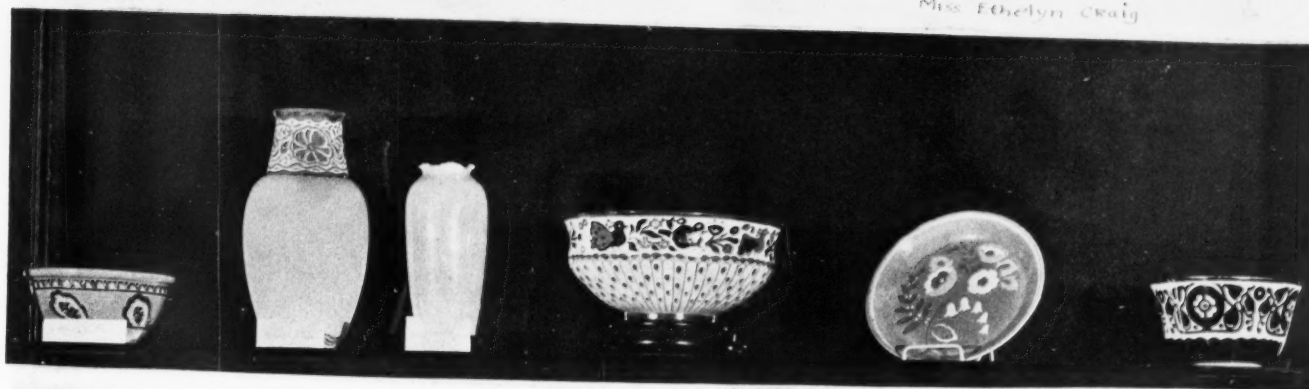
Mrs. Fred Black



Mrs. Chester Franklin



Miss Evelyn Craig



Mrs. Chester Franklin

Miss A. Payne

Mrs. H. D. Finn

Miss Jetta Ehlers



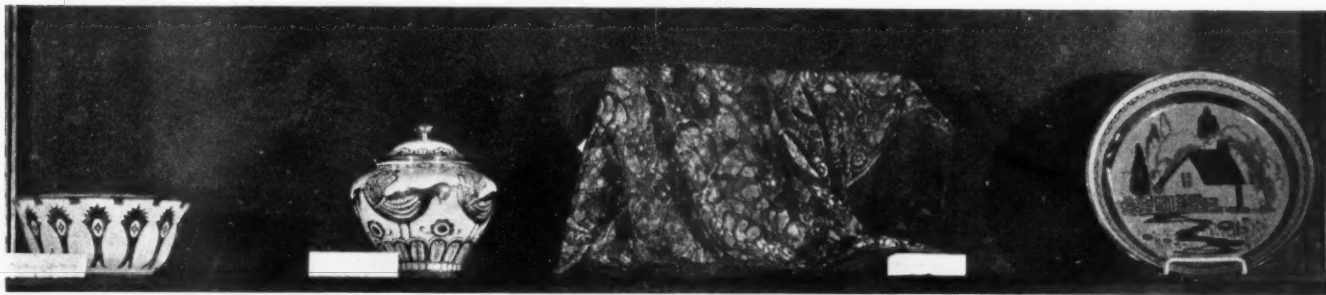
MRS. ROBT. MOSHER



MRS. F. B. VINCENT



MISSES LINGLEY, EHLERS, STROMBACH, KROLL and MRS. SEMONDS, MOSHER, WILLIAMSON, TILLMAN



Miss A. Wintham

Miss Annie Payne

Miss Jetta Ehlers

Miss Jetta Ehlers



Miss Craig

Miss Kroll

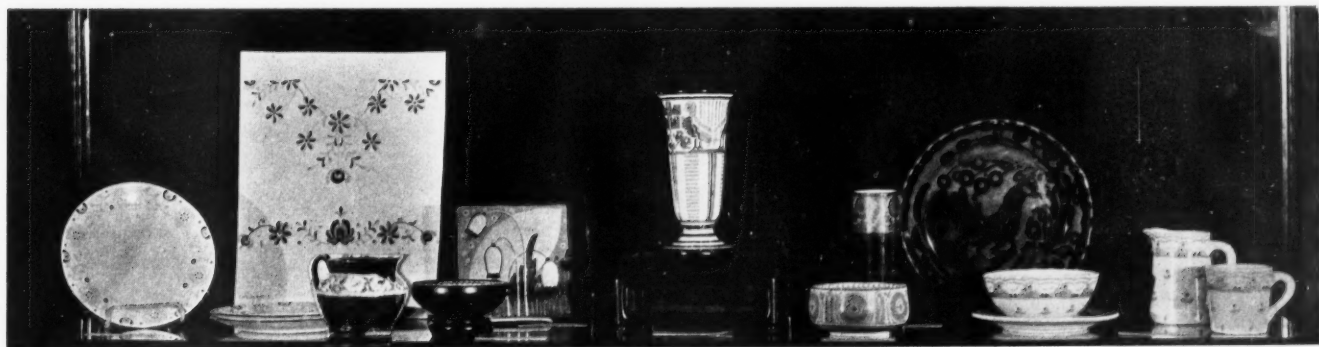
Miss McDougall

Mrs. H. D. Finn

Miss Anna Lingly

Mrs. J. Williamson

Miss McDougall



Miss McDougall

Miss Jetta Ehlers

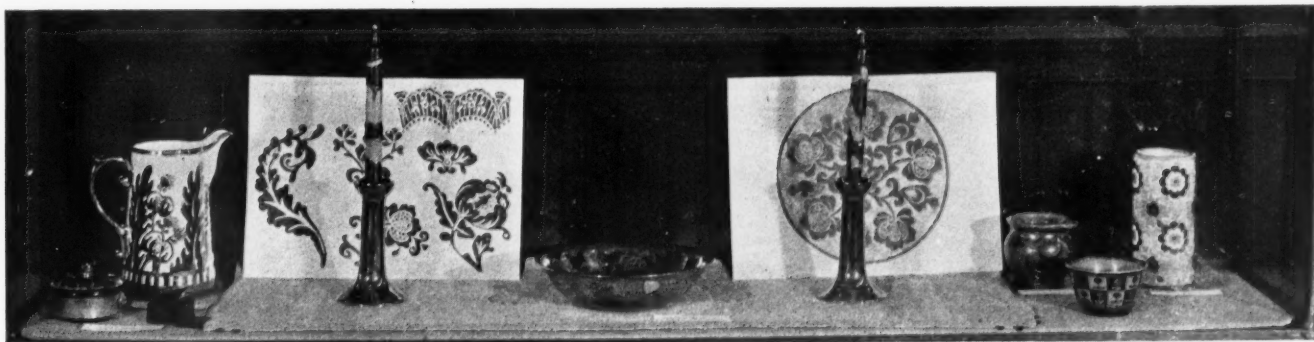
Miss Kroll

Mrs. F. J. Williamson

Miss Lingley

Miss Mary Hicks

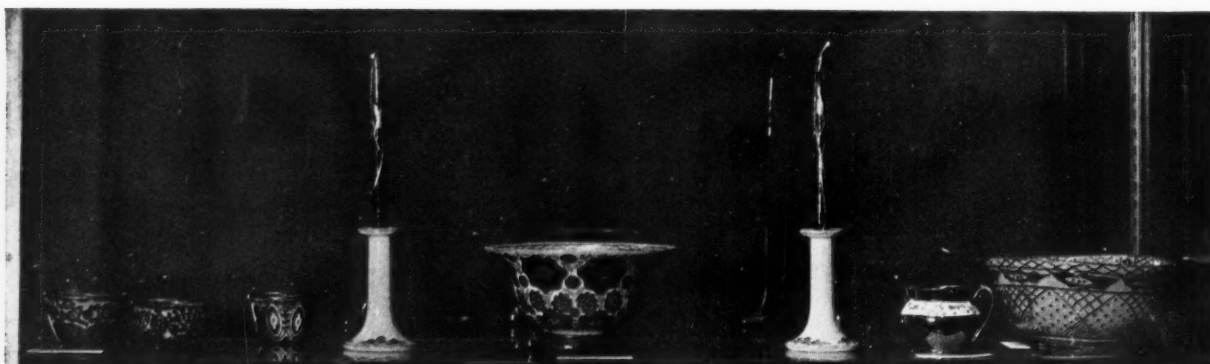
Miss N. Foster



Mrs. D. E. English

Mrs. Geo. Semonds

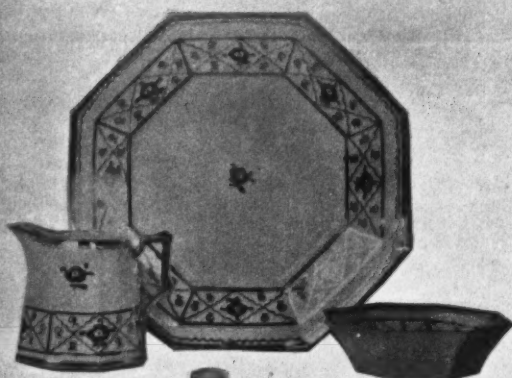
Miss F. B. Vincent



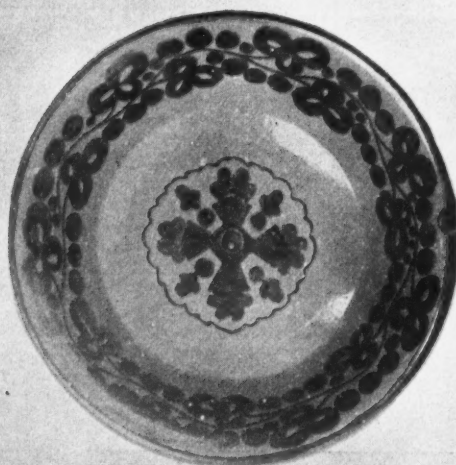
Mrs. J. Williamson

Mrs. G. Simonds

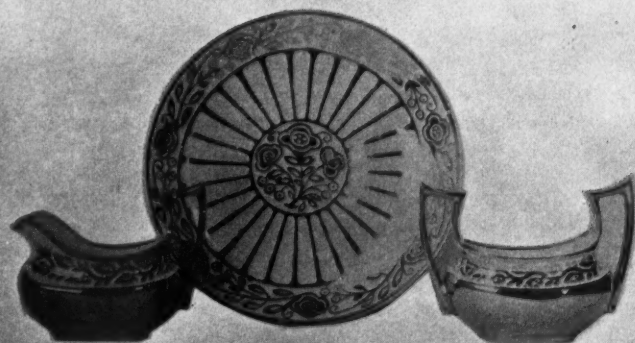
Mrs. J. Williamson



Miss Tetta Ehlers



Mrs. B. L. Smith



Miss Tetta Ehlers



Miss Charlotte Knoll

Mrs. J. Tillman

Miss E. Craig

Mrs. J. Tillman

Miss L. Mac Dougall



Mrs. C. Franklin

Mrs. J. Williamson

Mrs. F. B. Vincent



Miss Jetta Ehlers



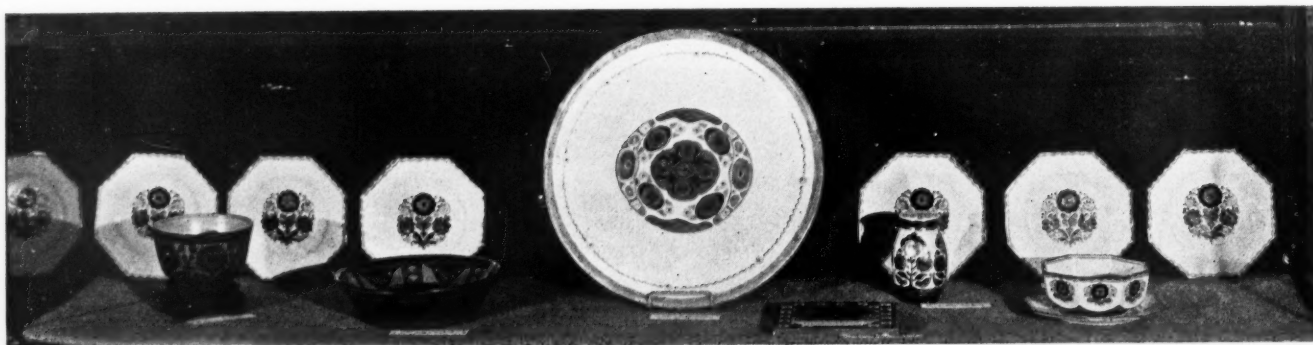
Mrs. H. M. Strombach



Miss E. Craig



Mrs. W. J. Chandler

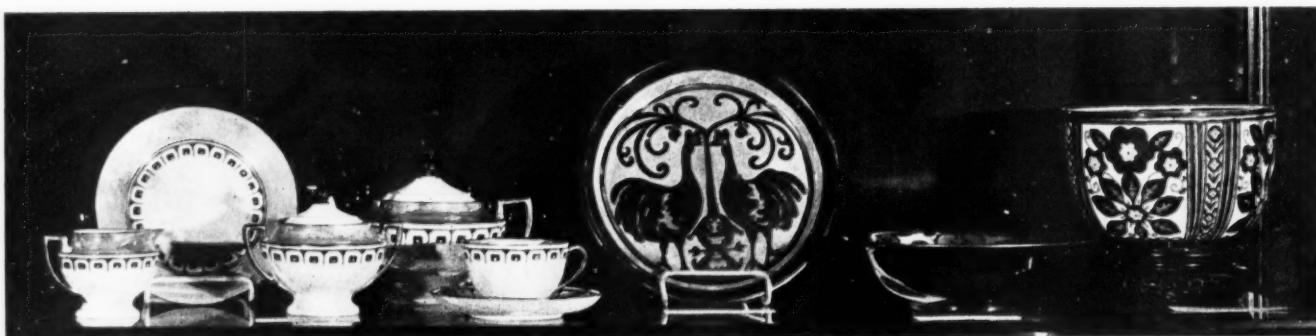


Miss Charlotte Kroll

Miss Mary Keane

Miss L. McDougall

Mrs. Williamson



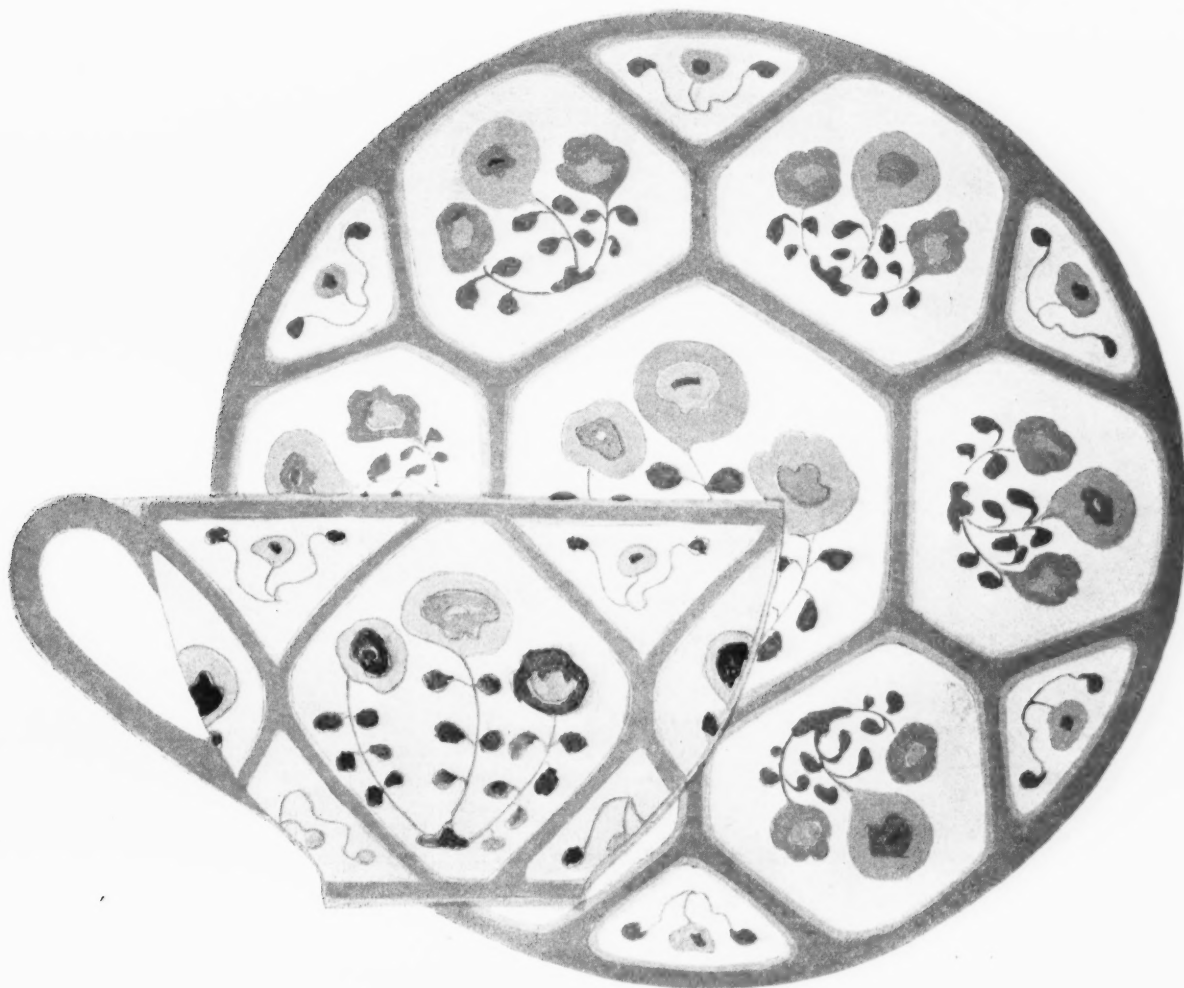
Miss Fannie Clark

Miss Mary Hicks

Mrs. J. A. Williamson

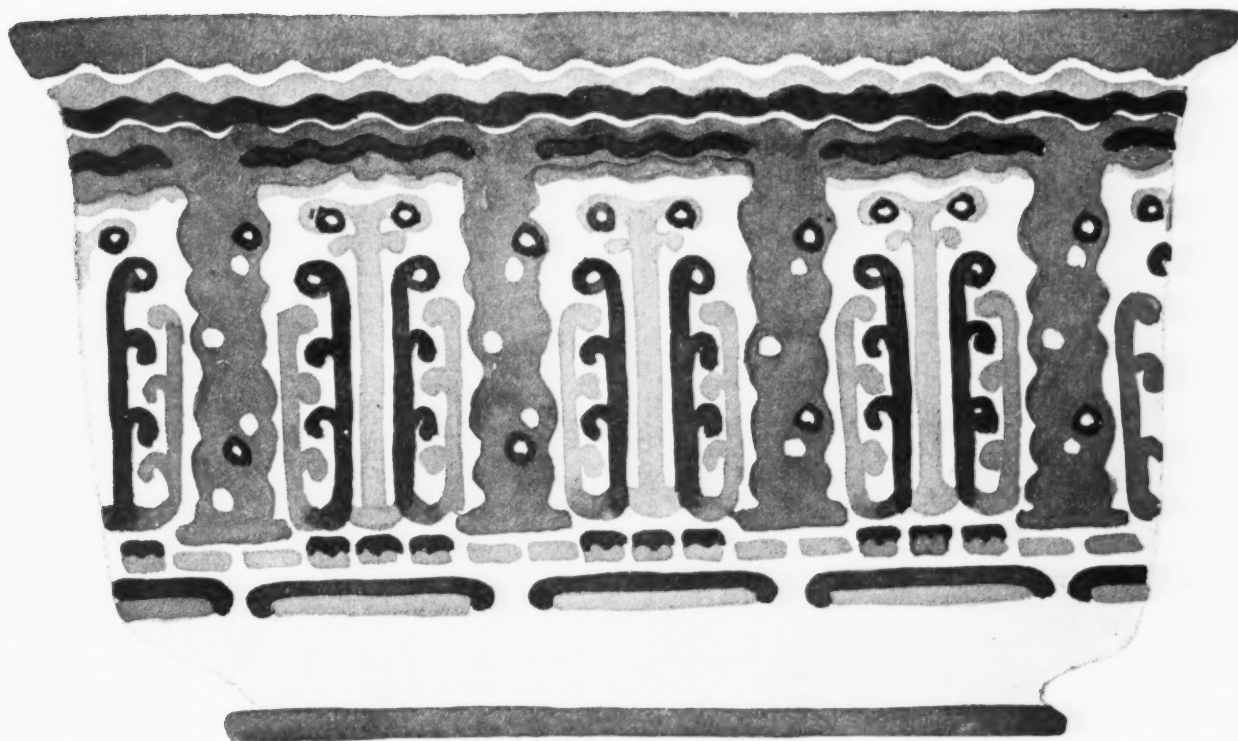


MRS. GEO. H. SEMONDS



CUP AND SAUCER STELLA GRAY WHITMAN

(Treatment page 24)



BOWL—RHODA ROBBINS

(Treatment page 24)



BLOCK PRINTED SURFACE PATTERN CECELIA SMITH

SURFACE PATTERNS

Illustrated by work of Students of Fawcett School

Ida Wells Stroud

THE surface pattern is a form of design that has been found good in so many ways that it is very frequently used. For instance, there is nothing more practical in the way of pattern for rugs or carpets. A rug that is covered with a small unit of fine color set at regular intervals has the quality of being quiet and remaining on the floor.

As designs for fabrics, such as dress goods or draperies, either silk or cotton, nothing else could for a moment be considered, for even a stripe, check or dot repeated at regular intervals becomes a surface pattern; that is, it evenly covers a given surface.

Nothing could be more attractive for end papers (lining for book covers) or on paper for envelope linings, box covering, candy wrappers and in fact all sorts of things that one wishes to embellish.

Some delightful examples of Ceramic Art are decorated with such patterns, just relieved by bands of solid color for a

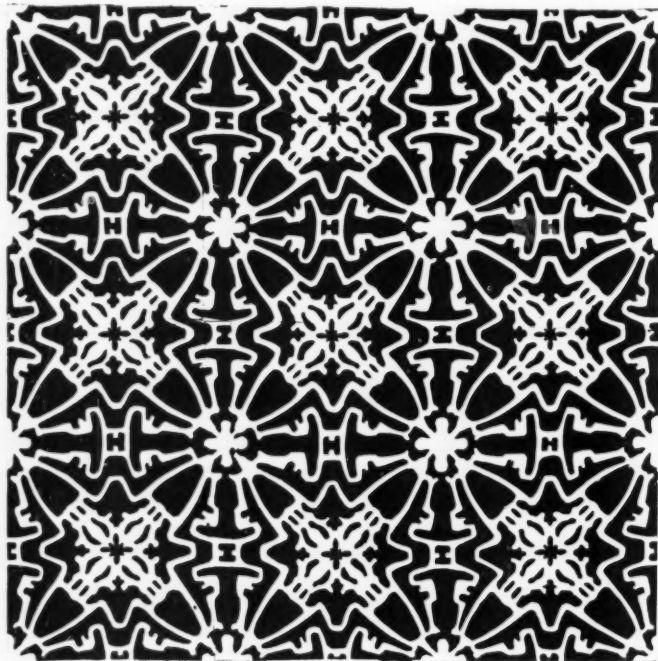


STENCIL FOR A SURFACE PATTERN

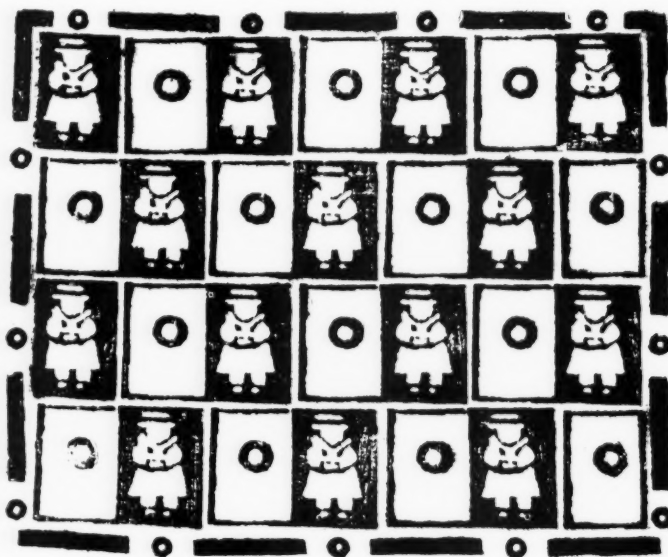
finish. Tiles are often done so and not only have the pattern on individual ones, but all together form very delightful surface coverings; as evidenced by some of the tile flooring from cathedrals in Europe. Wall paper is too apparent to need mentioning.

Try an all-over design, adapted from one of these illustrations on a large bowl or vase, of course fitted to the shape and finished by bands of varying widths. Fascinating pieces may be done in this way. An extremely simple unit of good proportions, well repeated, makes a charming pattern with which to cover a surface.

A framework of construction lines will be needed, upon which the unit may be repeated again and again in an orderly and accurate manner.



STENCIL PHOTO

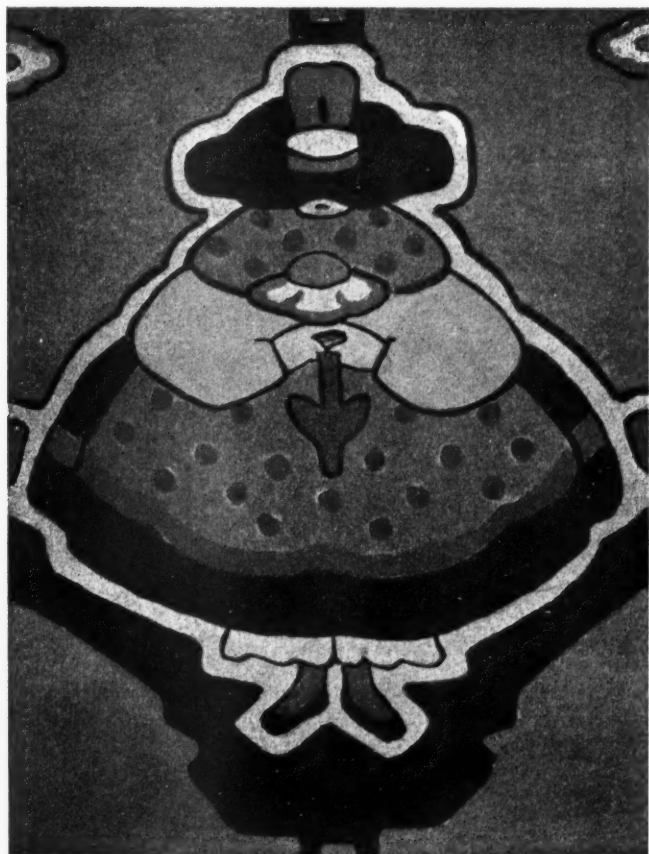
Block Printed Surface Pattern:
THE PRIEST AND THE RING—A. D. KITCHELL



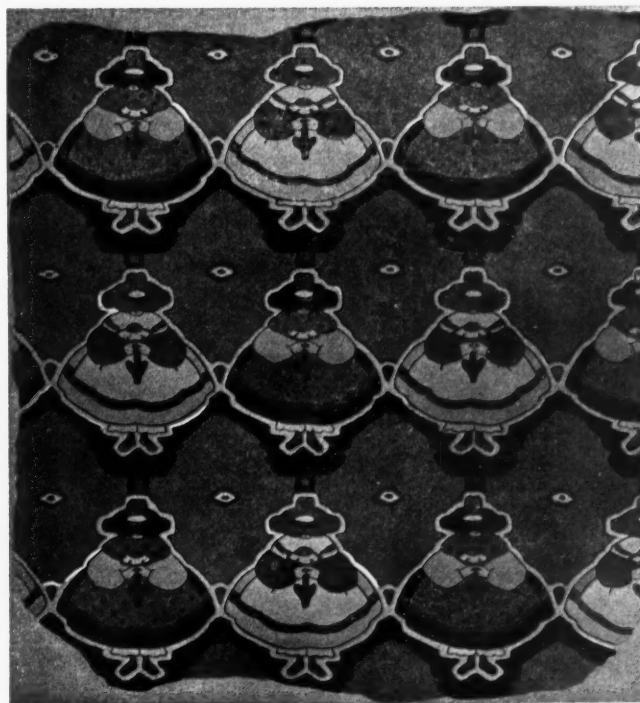
GRACE TURTON



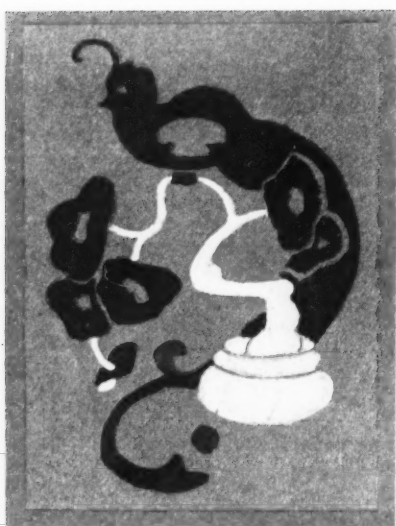
GRACE TURTON



EDITH M. SONY



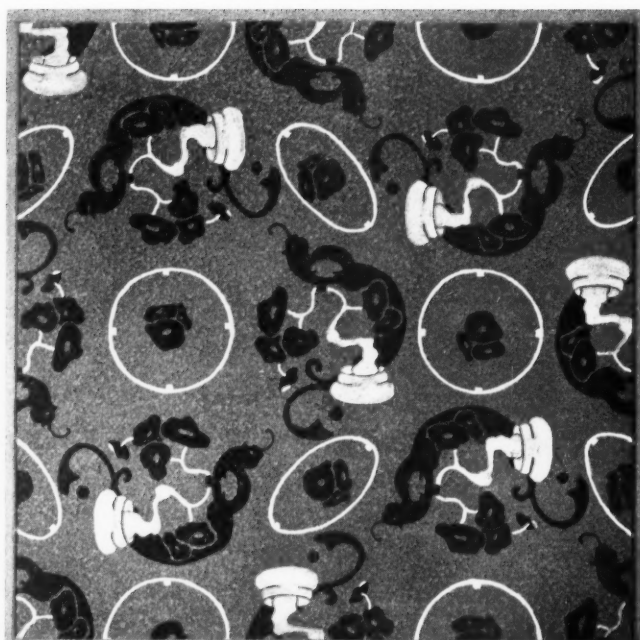
EDITH M. SONY



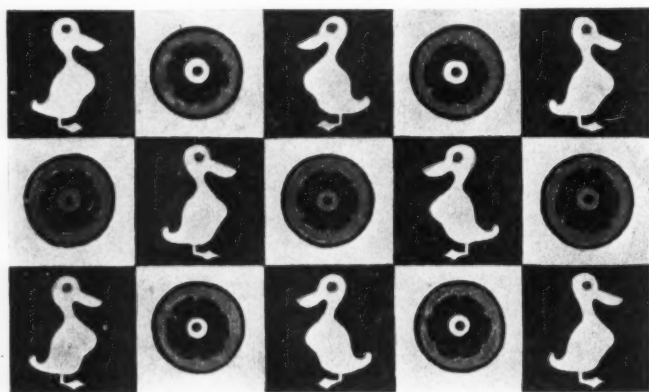
UNIT OF DESIGN FOR PRINTED SILK H. FELDMAN

One's own ingenuity will suggest variations of the following standard ones: the square, rectangle, lozenge, triangle, hexagon and the ogee shape.

When laying out a design always sketch more than one repeat, to get an impression of the effect and find out how the unit will repeat. When satisfied that the motif is what you desire make three or four tracings on separate papers and arrange these in different positions to find the best grouping before going on. Having decided upon how far apart they are to be, plan a framework of lines into which they will fit, one which you can repeat mechanically, that is by using a sharp lead pencil, ruler for measurements, tea square and triangle. Draw these lines on tracing paper the size you want your finished design. Make a tracing of your motif and its con-



DESIGN FOR PRINTED SILK H. FELDMAN



M. RODRIGUEZ

struction lines, which should be true enough to fit into each section of the frame work so it can be repeated in all. This regular repetition of a motif or unit is the simplest way of making a surface pattern. There are many ways of varying the repetition as for instance in the drop repeat where one unit is dropped half the height of the repeat, this distance may be varied. Also the turn-over where repeats are alternated to right and left or up and down. Sometimes both the turn-over and drop are used together. Sometimes units are repeated in regular rows up and down. Sometimes in alternating squares or other shapes, where all units are turned in the same direction, or in different positions.

An endless variety of repeats will be discovered by studying different pieces of figured silks or cotton fabrics as well as the illustrations here.

Some examples are shown here of stencils cut for all over patterns and a photographed stencil, also some block printed surface patterns.

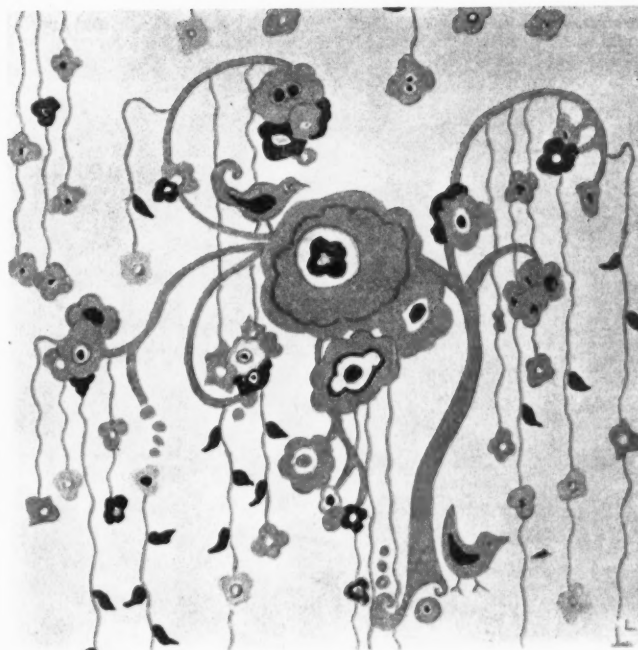
The characteristics of a design are influenced by the purpose of the finished article or fabric and the prevailing fashions of the time. In designing dress materials it must be remembered that they are to be made up into garments and worn by some one, so these units must be smaller and less conspicuous than for



M. LOVEJOY



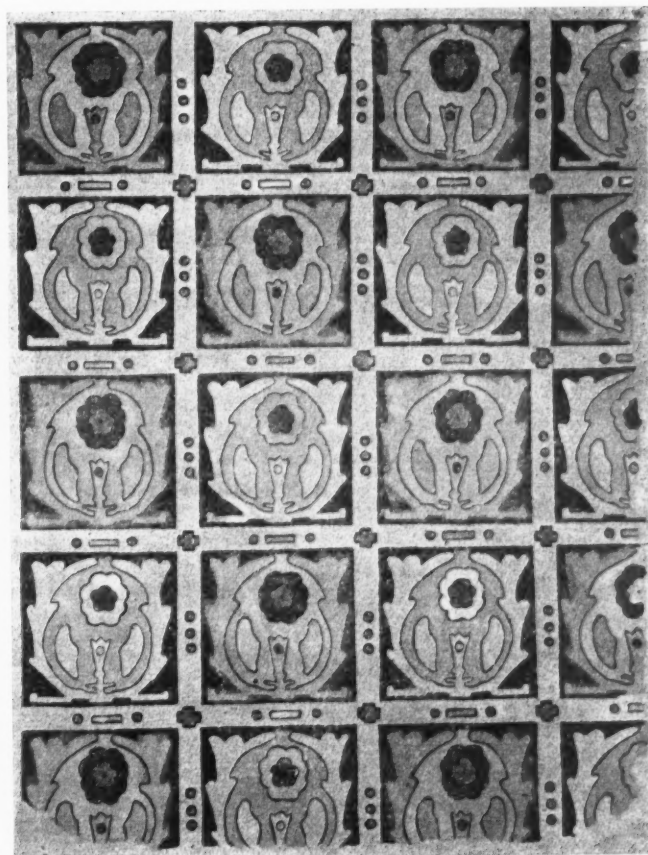
L. HANENSTEIN



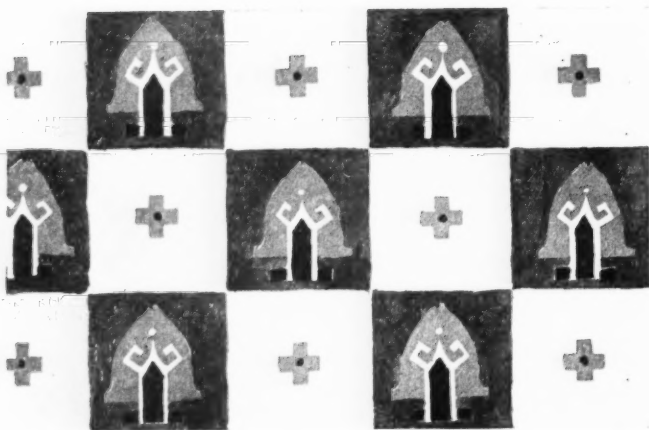
L. HANENSTEIN



B. ALEXANDER



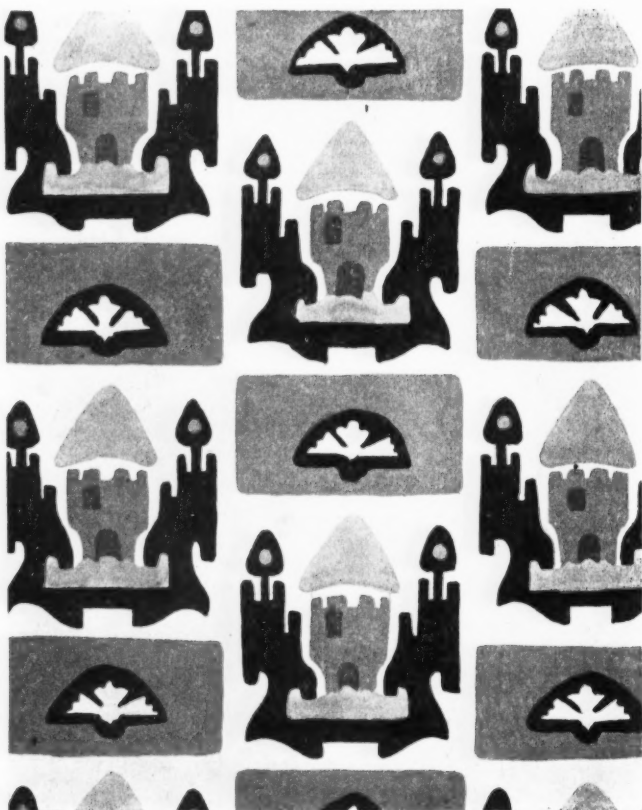
E. BACHMAN



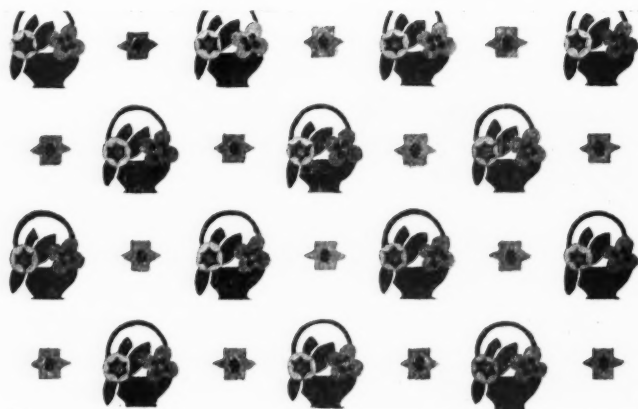
G. LEWIS

other purposes. If the length of the repeat is short it means much less waste in cutting the material. When the design seems all finished look it over thoroughly for faults or little slips that may still be corrected, for if a pattern is to be reproduced mechanically as the commercial fabrics are, everything must be extremely accurate. For printed silks or cottons the design is cut on a steel roller over which the material is passed after the color has been applied to the roller. A separate roller must be cut for each color, so the expense of reproduction depends largely upon the number of colors used. It is better not to use over five.

Rollers are from fifteen to eighteen inches in diameter and the size of the unit must be such as will repeat evenly into the size of the circumference of the roller. Cotton is usually printed on eighteen inch rollers and silk on fifteen or sixteen inch ones. The width of the repeat makes no difference, as the rollers are used in many widths, varying from that of ribbons to wide material.



O. De WICK



DESIGN FOR SILK F. CONRAD

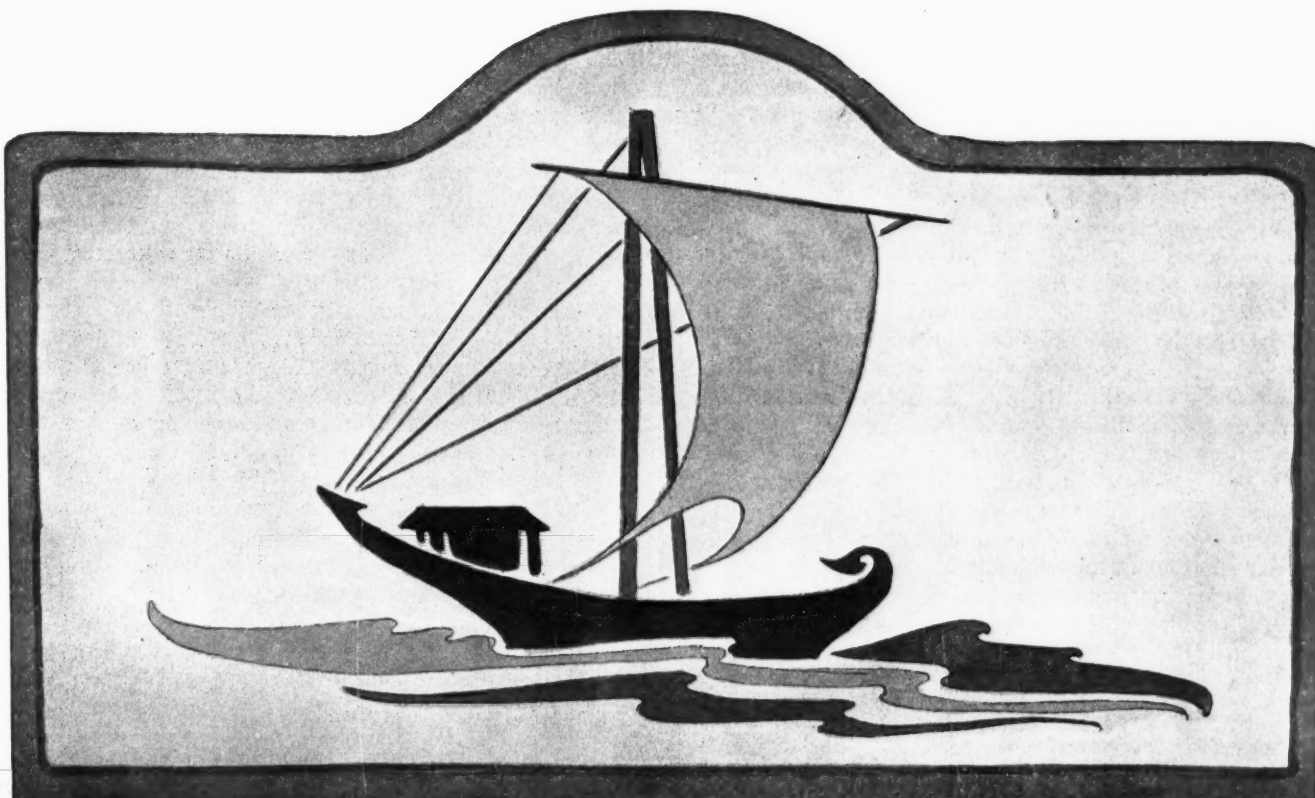


PERSIAN 13th CENTURY



BOWL—RHODA ROBBINS

Color scheme Satsuma, Black, Orange, Scarlet, Amethyst, Pompeian. Sedji, Night Blue, Lilac, Wisteria, Citron, Orange.



HENRIETTA BARCLAY PAIST

LIGHTING THE HOME

H. B. Paist

SOME wag has aptly said, "A man is now known by the electroliers he keeps," and there is more than mere face-tiousness in this revamped proverb, for the problem of lighting the modern home has become one of the chief considerations of the builder and home-maker, and a most complex one for the Interior Decorator and Electrician.

We have come to see that a home artistically lighted is half furnished, and like the fire-place, a beautifully shaded lamp adds materially to the hospitable effect of a room.

Side lighting, which has largely replaced the central cluster in living and sleeping rooms, calls for small shields (single or double) or small oval shades. Besides these, we have the table and piano lamp, and the popular adjustable "Bridge" lamp which lends itself to a variety of uses. We no longer have to hunt for a place where we may read or sew, for the floor lamps are conveniently placed behind the reading chair, or back of the davenport, and the table reading lamp is not only a thing of beauty but when rightly treated, a joy forever, and is a problem of double interest to the China Decorator, for she may not only plan and decorate the body of the Library and Boudoir lamps, but she may also plan and decorate the shades in harmony with the base, thereby creating a consistent whole seldom found in the open market.

For this purpose we have the imported "Satsuma" and other wares, our own Belleek, and some of the products of the potteries. Black lustre makes a stunning base for a large reading lamp, and what more beautiful than a fine Satsuma vase decorated in brilliant enamels, with a parchment or linen shade decorated with the same motif in the same coloring.

While the beautiful fabrics so much in vogue are always a temptation because of the possibilities in coloring, the parchment shade is coming more and more to be recognized as the practical solution for the average home, because of the less cost

as well as for sanitary considerations. The silk shade catches and holds the dust, the materials fade and go to pieces in time, and there is not the opportunity for individual expression that we find in the parchment and plain linen or voile shade.

This problem, where use and beauty combine, should be dealt with first on the ground of utility. For we must not forget in our desire to decorate, that the function of the lamp is to produce light, and the function of the shade to soften and confine the light to a certain area, and not to conceal the light as so many shades do. This point must be emphasized especially in the reading lamp where the light should be made to cover as wide an area as possible. This calls for the shade of wider spread in place of the drum shape or perpendicular shade so much in vogue. Also the shade should not fall too low over the base, if the light is for direct use; but the height of the base determines the shape and the size of the shade. The low reading lamp should have a shade of wide spread, and not to set too low on the base.



In the Dining room, besides the central fixture there are the small lamps or candle stands for the console or either side of a mirror. For the over table light, the inverted dome so much in use is not the most satisfactory solution for this particular case, but the direct softened light like the fire-place again, acts as a magnet, enhancing the feeling of hospitality and cheer.

In the Boudoir, the desk lamp is another center of interest and beauty as well as a necessity to the scribe. We now have also the bed lamp so fashioned that it may be hung over the head of the bed for the use of the night reader, and these may be treated with a transparent decoration and an opaque background, as the light may be confined to a small area, and is not for other use.

Then there is the night lamp, the shade covering the entire lamp, and treated so as to obtain a very subdued light. For these a mottled or shaded ground giving an effect of stained glass may be made very effective.

The Nursery or child's room creates an individual problem, and Mother Goose motifs always meet with response. These may be done in silhouette, or in transparent color.

In considering the making and decorating of the shade, there

are many firms who carry the ready to paint parchment shade, and for the beginner, it would be well to take advantage of these. However for those who desire to make their own, the Department stores all carry the wire frames, and there are wire specialty firms who will make up special sizes and shapes to order. The parchment is carried by most of the art stores.

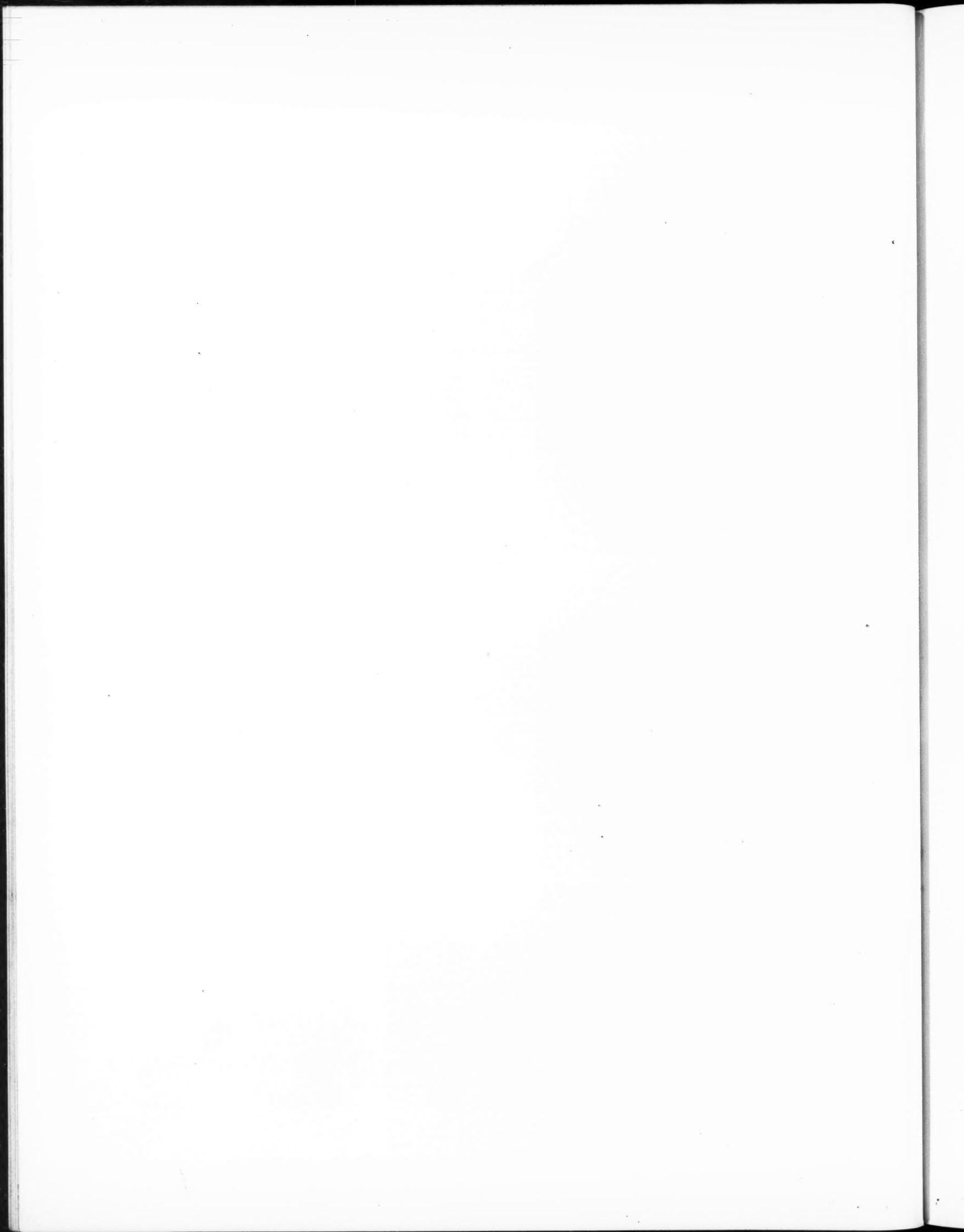
One would better begin by covering shield and small shades, and work gradually toward the large shapes. And unless one is an expert mathematician, one would better select the frames with the ribs, instead of those using only two rings. The ribs may be snipped out afterward if one objects to the effect, but these may sometimes be made to harmonize with the decoration, if panels or set figures are used. Begin by cutting a paper pattern, and be sure that it is correct, and that it allows for the lap, which is closed with a strong glue. The parchment is first sewed to the top and bottom ring, and the lap may be trimmed before glueing, if not right.

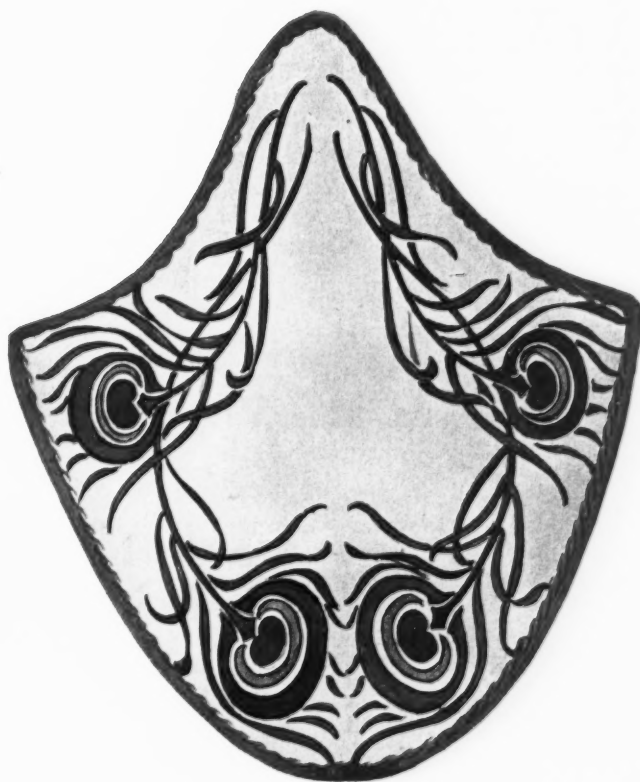
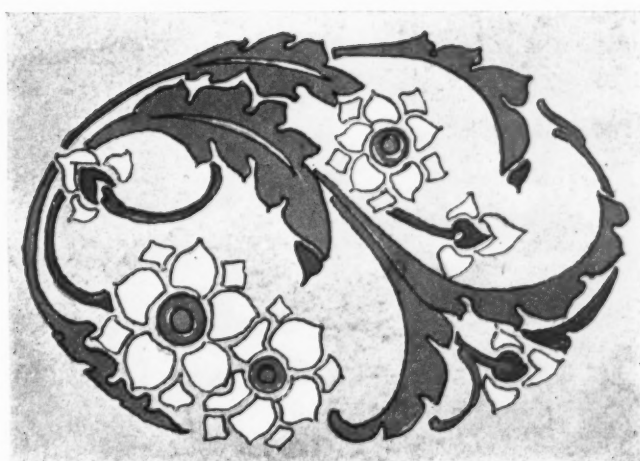
For many decorations, it is best to decorate before mounting, as it is much easier to work on the flat parchment. But this cannot always be done with the conventional design, and banding must always be done after the shade is made.



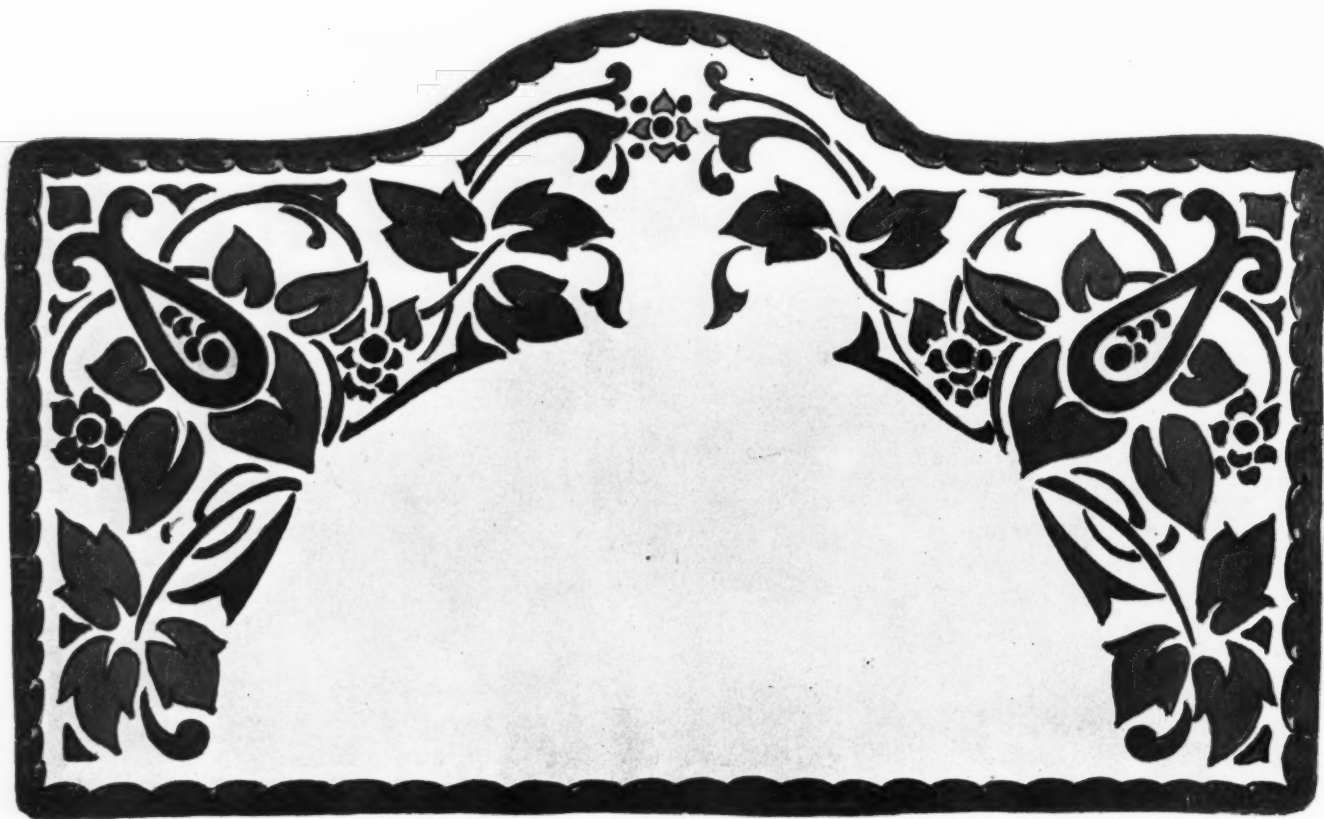


OLD KOREAN PANEL
IN THE METROPOLITAN MUSEUM OF ART,
NEW YORK





DECORATIONS FOR CANDLE SHADES—H. B. PAIST



H. B. PAIST

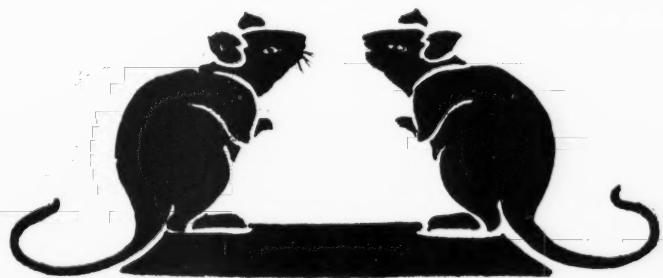
For the irregular shapes shown in the illustration, the sections are cut separately, and after sewing at the top and base to the ribs, the edges are drawn together with tape or a bias binding, and glued. These are afterward covered with the metal galloon, and the edges bound with the same.

If the prepared parchment is used we are ready to proceed with the decoration using oil colors thinned with Japan dryer and turpentine. Where we wish an all over tint, some boiled linseed oil must be added, as it dries slowly, and we need time for the padding of the tint, the same as for china. The inside of the shade may be tinted also to heighten or carry out any desired effect.

If one wishes to use water colors for the work, the raw, or unoled parchment paper is used, and is afterward oiled and varnished. Some very beautiful effects are gained by this method.

Some very unusual effects are secured with the glass beads which are now available to the decorator. They are sold by the pound, and are as fine as sand, but transparent, and when dusted into a varnished surface, over the decoration, give a lustrous effect particularly desirable in the stained glass and peacock decorations.

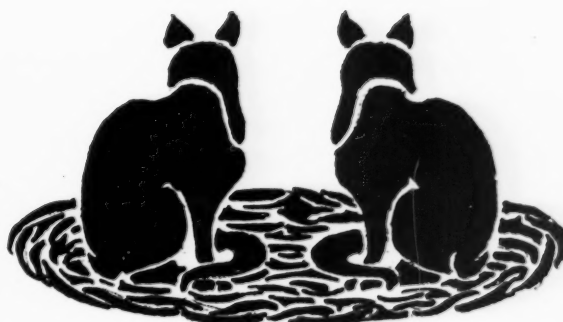
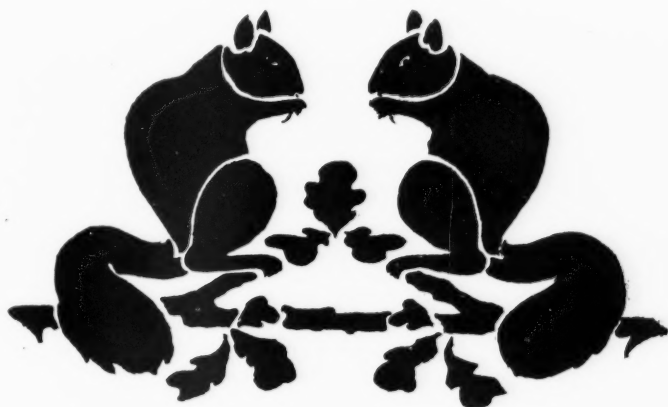
I have used this surface with fine effect over fine linen and voile, as well as parchment.

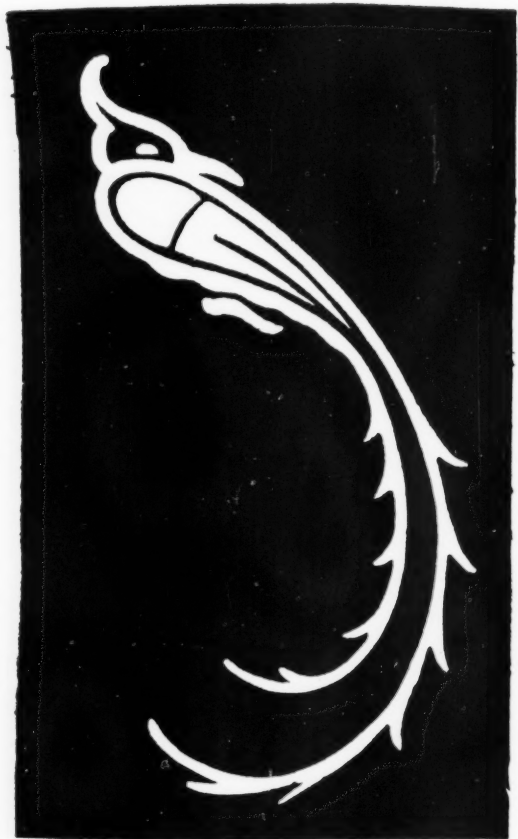
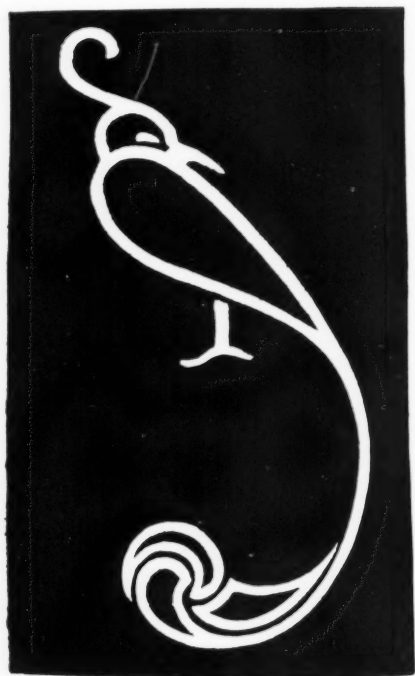


These beads have not been available until recently but are now on the market, and are sold under the name of "Glow worm" or "lustre" beads (watch the advertizers).

Do not be discouraged by the inartistic commercial products of the Department stores; the commercial products we will always have with us, but we are concerned in making ourselves independent of these, and to do so we must approach the subject from all angles, seeking to meet the practical as well as the artistic need. This requires some study and familiarity with the fixtures, as well as an appreciation of color harmony.

It is impossible to give an adequate conception of the possibilities of this work in black and white illustrations, but the student will find much available material in back numbers of *Keramic Studio*, and the matter of coloring must be one of taste and experiment. But one must always work for the lighted effect as well as for the daylight color scheme, and to this end, a lamp on the studio table is desirable.





BIRD MOTIFS IN BRIGHT ENAMELS—JUANITA MEREDITH

BEGINNERS' CORNER

MRS. NINA HATFIELD - - - K. S. G. N. Y.

We have now really covered the ground of the technique of painting on china with flat mineral colors, but I thought it best to give you one more article on the same subject as a review. Let us say you are going to do a bowl to-day, a design for which will accompany this article. First of all make your divisions with the plate divider and divide preferably in odd numbers as that is always better design. A bowl flaring outward is always a better shape than one with the edge turned inward, so remember this in making your choice.

Make a tracing of the accompanying design or make one yourself if possible and outline in India ink. Use a cool and a warm yellow for your centre flower, in other words silver yellow and Albert yellow, and yellow brown with a little red in it for your centre. Your other flowers of violet and blue with Albert yellow centre. Flower pot Royal blue and stems and leaves green. Bands blue and violet. Tint the back-ground behind your design ivory, as this will kill the dead white but not interfere with your color scheme. This is also a very good design to use for enamels.

Remember to paint your color on nicely and smoothly, not striving for depth of color for first firing. Repeat for each firing until the desired color is obtained, do not think to hurry the process by using the paint heavily as that would prove disastrous and your color chip off. I cannot emphasize enough to be constantly studying good things either in Museums or good books which are available in every library. This will develop and hasten your appreciation, which without doubt will have its influence on your work.

I should at any time feel very glad to hear from any of the students following these instructions who might have difficulties with their work,—they could write to me personally and I will answer under the column of answers to correspondence.

ANSWERS TO CORRESPONDENTS

W. G.—What brushes should be used to put enamels on large surfaces, and how are the strokes blended?

With enamels the same size brushes are used for large spaces as for small ones. Use No. 2 Red sable liner. The strokes are blended by working back and forth, it is called floating on.

M. W. B.—After firing I find on the china peculiar spots, as if an acid had dropped on it and eaten up the glaze, a tiny pin point and around it a larger circle, not quite so dull. After firing 15 years, this trouble is new to me. It is not in the china, I am sure of that; it is not always the piece on top, so nothing could have dropped on the china from the top. Sometimes it happens in the first fire, sometimes in the second. Can it be remedied?

I have had two inquiries on the same trouble and have withheld answers, so as to try to get some thorough information on the subject. The nearest I can find out, after talking to a man who runs large kilns, is that a deposit (sort of chemical) forms on the walls of the kiln and small particles, thrown on the china, eat the glaze away. I do not think the glaze can be restored. I would advise cleaning or scraping the walls of the kiln and painting them with a whitewash of some kind.

B. R. Z. and L. R. L.—I wish to paint large surfaces on vellum with water colors. What should be done to prevent the vellum from being wrinkled when dry? Could I use oil colors instead of water colors? What gold and silver should be used? What colors for coats of arms on large surfaces?

Use the Liquid Gold and Liquid Silver inks put up by Winsor & Newton. This, when perfectly dry, can be burnished with agate burnisher. This never wrinkles when dry. The medium to use with colors is "Vernis pour Aquarelles" No. 2, put up by Soehne Freres, 19 rue des Filles du Calvaire, Paris, France. You can get the inks in all colors used in heraldry, which I think best, at Palette Art Co., 5th Ave., near 33d St., New York.

E. P. H.—1—Is it good taste to use a wide band of lustre on a breakfast set? 2—What flat colors should be used to paint Nasturtiums, flowers and leaves? 3—Name some flat colors that are one fire colors.

1—Yes. 2—Blood Red, Carnation, Yellow Brown, Yellow, Pompadour, Yellow Green, Brown Green and Dark Green. 3—There are no one fire flat colors, unless dusted on.

J. W. F.—Where can I get loads of information about the use of my Ceramic kiln with gaz, about lustres, colors, etc., also a recipe for a good medium, and what colors are made of?

For information about your kiln write to the Denver manufacturers or to L. Reusche & Co., New York.

You will also find instructions about firing, lustres, and colors in the Ceramic Studio Class Room Books, advertised in the Magazine, and in other various books also advertised such as the Campana books, the Plant book on lustres, etc.

I know of no book on what colors are made of, and it would be of no value to you.

For a medium, take
6 parts Balsam of Copaiba,
3 parts Garden Lavender Oil,
1 part Clove oil and add a little tar oil if you care for it, I seldom use it. Or buy the prepared mediums for sale at all dealers.



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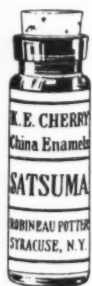
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